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# EXCELSAGA

23



story and art by RIKDO KOSHI

新刊  
23

STORY AND ART BY  
**RIKDO KOSHI**





# EXCEL SAGA 23

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PARENTAL ADVISORY  
EXCEL SAGA is rated T+ for Older Teens  
and is recommended for ages 16 and up.  
This volume contains fantasy violence  
and mature situations.  
[ratings.viz.com](http://ratings.viz.com)



I'M  
EMBAR-  
RASSED...

TORU-  
SAN...

CHIHAYA-  
SAN...

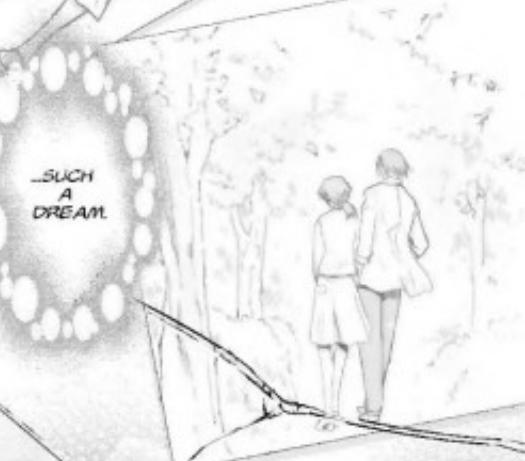
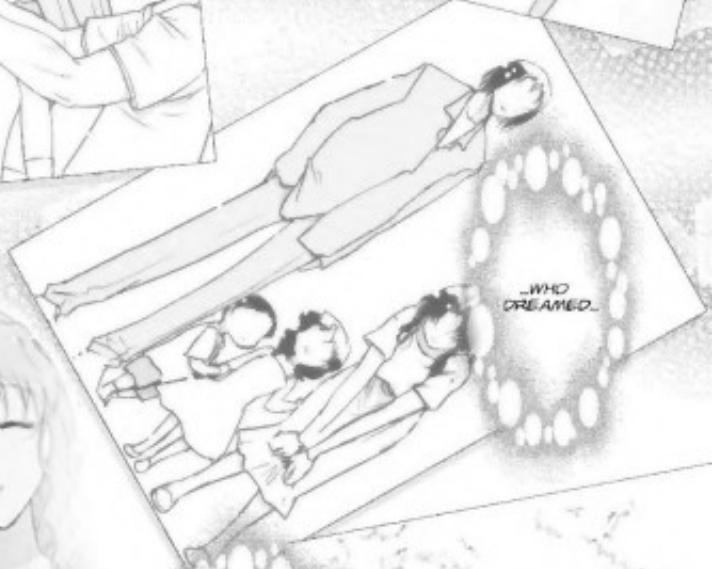
WOULD  
YOU  
TURN  
OFF THE  
LIGHT?

# **MISSION 1**

## **SMILE AS YOU SMILED THAT DAY**











I ONLY CARE ABOUT ONE THING...



I DON'T CARE THAT MY BOSS SPIES ON EVERYTHING I DO...



I'VE ONLY CARED ABOUT ONE THING SINCE YOU SAID THAT.



WHY DID YOU SAY THAT TO ME?!



I DON'T CARE ABOUT THIS INCOMPREHENSIBLE WAR I'VE GOTTEN CAUGHT UP IN











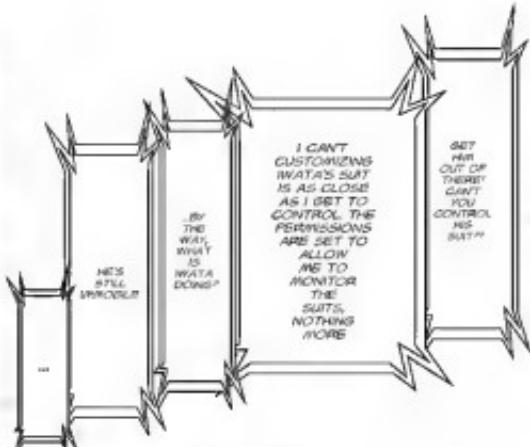


A  
WEAPON

ANYTHING  
IS FINE!  
GIVE  
ME A  
WEAPON!









...Remember  
us as  
th' son  
on' brotha  
ye once  
knew.  
Not as  
th' un  
yuz'll  
know if  
ye sorch  
me head  
drive.

Mutha...  
Fattha...

Kanal..

Easy  
like  
Sunday  
mornin'...









Noo it  
may  
be th'  
strength  
&a  
comad  
ret,  
like...























END MISSION 1



EXCELSIOR

# MISSION 2

## INCURABLE AFTEREFFECTS



SO YOU'RE SAYING THAT WHEN YOU CAME TO, MR. WATANABE HAD JOINED THE BATTLE?

I NEVER SAW THEIR FACES, BUT IT'S POSSIBLE MS. AYASUGI AND ISSHKI WERE THE ONES WHO KIDNAPPED ME.

AT ANY RATE, THE THREE OF US ARE NOT YET CAPABLE OF DEFEATING FIRST.



I THINK YOU KNOW THAT WELL, DOCTOR.

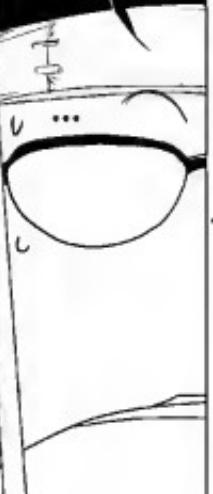






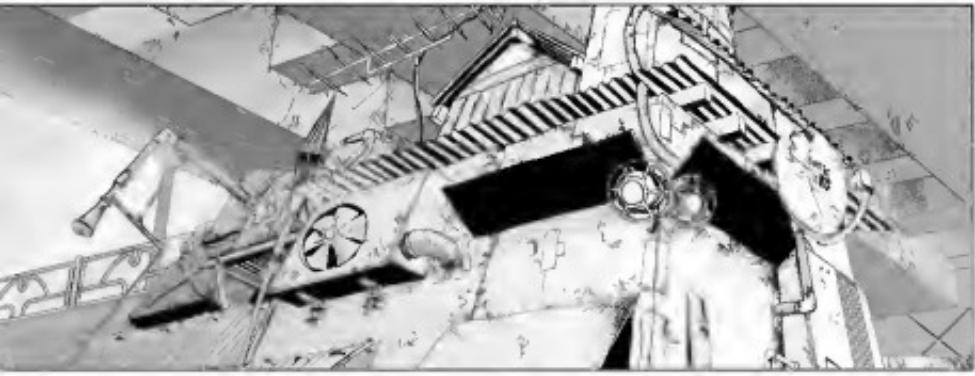












**WAAAAAAAHGGHH!!!**

HEY!

HEY Y Y Y Y Y Y !!

HOW  
AM I  
SUPPOSED  
TO RELAX  
WIT' ALL  
DIESE  
BUMS  
AROUND?

I THINK  
THEY'RE  
JEALOUS  
OF OUR  
HIGH  
STATUS  
IN THE  
HOMELESS  
WORLD.

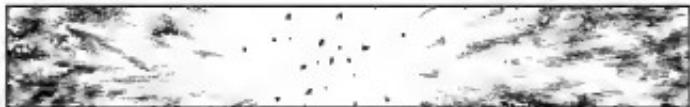




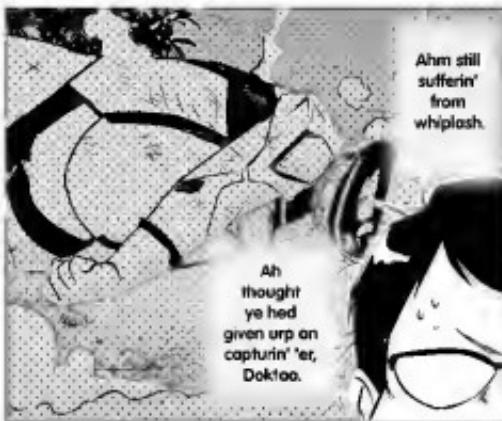
















THE PRICE  
OF THISIS  
GOING  
WRONG IS  
PRETTY  
HIGH

CAN WE  
REALLY  
TRUST  
THEM, THOUGH?

Thez strength  
in numbeaz,  
ye knoa. If them  
who's been involved  
share a common  
interest, like, wu  
hev a betoah  
chance than  
olain.



T' think this wuz  
th' same lad who's  
mind wuz doon  
in' th' sewoaz.

I WANT  
TO TALK  
WITH MISS  
AYASUGI, AND  
IF SHE'S IN  
TROUBLE...  
I WANT TO  
PROTECT HER. THAT'S ALL.





...AFTER  
ALL, UNLIKE  
HER, HE  
NEVER  
FORSOOK  
ME! HE JUST  
GAVE ME A  
SPECIAL,  
LONG-TERM,  
OPEN-ENDED  
MISSION!



HAIL,  
IL PALAZZO!

SO OF  
COURSE  
YOU'RE  
HERE, MY  
LORD!  
HERE  
WHEN I  
NEED  
YOUR  
REASSURING  
PRESENCE!

YES,  
SIR  
!!

...AND  
MS.  
HYATT?

MS.  
ELGALA...

WHERE  
IS  
MS.  
EXCELL?

ALSO,  
I WANTED  
TO REPORT  
IT'S NICE  
WEATHER  
TODAY,  
LORD IL  
PALAZZO...

SENIOR  
HYATT'S  
PHYSICAL  
CONDITION  
HAS BONE  
TO THE OTHER  
WORLD FOR  
A LITTLE BIT,  
SO PLEASE  
MAKE  
ALLOWANCES...

"WHICH  
ONE?"

...WHICH  
ONE DO  
YOU  
MEAN,  
MY  
LORD?

WELL...  
UH...

"I MEAN, THE IRRESPONSIBLE ONE OR THE CAPABLE ONE? THE ARROGANT ONE OR THE GRACIOUS ONE? THE ROLLING STONE OR THE MIGHTY TREE?" I MEAN, THE PERFECT SUPERHUMAN OR ONE OF THE SPECTATORS SITTING AT THE EDGE OF THE STANDS?

WELL, MY LORD SAYS "WHICH ONE," HA, HA, HA...



"...THERE ARE TWO EXCELS... THE ORIGINAL ONE AND THE PRESIDENT... RIGHT, MY LORD?"

IT'S JUST THAT I, BIGALA, DIDN'T KNOW THAT SENIOR EXCEL HAD BEEN REPLACED BY ANOTHER...



...EH?





WHAT  
ARE  
YOU  
TALKING  
ABOUT, MY  
DEAR?

YOU'RE  
GOING  
TO WORK  
WITH  
HIM,  
RIGHT?

Sur  
tell us...  
what  
are 'z  
plans...?

WELL,  
IT ISN'T  
ME I'VE  
BEEN TIED  
UP WITH  
REBUILDING  
WATA AND  
NISHIKI  
THESE  
DAYS.

LEFT OUT

HE  
SAID  
HE  
HAD A  
TECHNICAL  
EXPERT...

HE  
MEANT...

SO...

WELL...

I HAVEN'T  
HEARD A  
WORD FROM  
YOU OF LATE.  
WHAT MADE  
YOU DECIDE  
TO COOPERATE  
WITH US ALL OF  
A SUDDEN...?



-I'M  
DOING  
THIS  
AS AN  
IDLE  
PASTIME.

I  
HAVE  
MY  
HANDS  
FREE  
NOW,  
SO...

**END MISSION 2**

Welcome back,  
Wimpy-  
Watanabe.

'Ez  
even  
wimpieah  
than  
'fore,  
but.

DARN

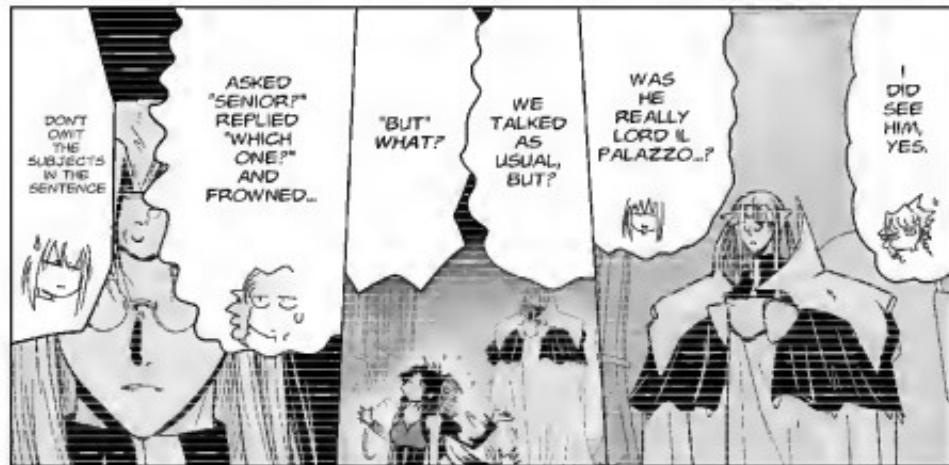
I'M  
EMBARRASSED  
ABOUT WHAT I'VE  
DONE SO FAR...AND  
I WANT TO COMPLAIN  
TO KABAFU! BUT I'M  
SCARED TO ASK  
HOW MUCH I'M  
IN DEBT!

EXCELSIOR

**MISSION 3**  
**LOOKING FORWARD TO**  
**SEEING YOU**





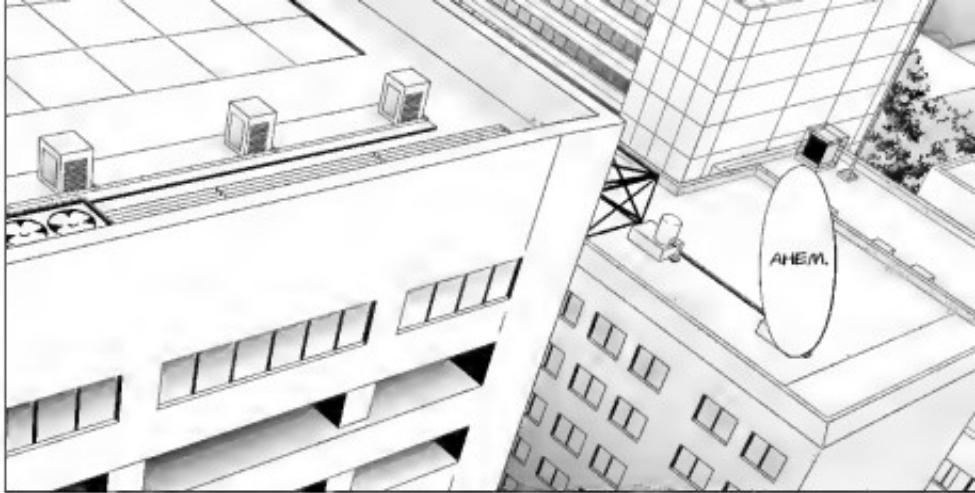




SINCE LORD IL  
PALAZZO IS BACK  
AT THE BAS--

SENIOR!

ア



AHEM.



AND  
WITHOUT  
FURTHER  
ADD  
DR. MIWA  
SHIOWJI.

I REGRET  
THAT HE'S  
TOO BUSY  
SO SHE'S  
AGREED TO  
COME IN ON  
THIS TASK  
AS AN  
OUTSIDE  
CONSULTANT.

WASN'T  
PROFESSOR  
SHIOWJI  
OUR  
TECHNICAL  
ADVISOR?



OUR  
TECHNICAL  
ADVISOR, DR.  
SHIOWJI, WILL  
EXPLAIN OUR  
PLAN FOR  
RECAPTURING  
ISHIKI.

HM  
?





















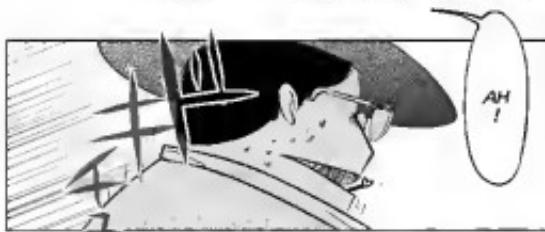
It requires  
some  
courage  
for me  
to walk  
around,  
holdin'  
them  
props,  
ye  
know.

Me  
again?

AND  
THEY  
MIGHT BE  
BUGGED,  
SUMIYOSHI,  
CAN YOU  
SEND  
OUR  
REPLY...?

DO WE  
HAVE TO  
KEEP  
COMMUNICATING  
WITH THEM  
THIS WAY?  
IT'S KIND  
OF  
TIME-  
CONSUMING.





This is th' only way  
I conceal war gear...  
or' for I not look a  
total sad case doon  
by th' riverbank...



























MY,  
THIS  
WAIST  
IS SO  
LOOSE!

HEY!  
FAT  
GIRL!



EXCELSIOR

## MISSION 4 PLAIN PUZZLE



DON'T  
WORRY.  
SHE  
ALWAYS  
COMES  
BACK  
FOR  
SUPPER.

SOUPI'S  
UP!!

BLOOD,  
SENIOR!  
BLOOD!

SHE—  
SHE'S  
DEAD...





UNDER  
MY  
RIGOROUS  
SUPERVISION,  
HYATT AND  
ELGALA ARE  
ALSO PROVING  
USEFUL AND  
OBEDIENT!

AND  
ON THAT  
NOTE, SIR,  
I'M PLEASED  
TO REPORT  
THE  
CONQUEST IS  
PROCEEDING  
AT 110% OF  
SCHEDULE!

...IT'S  
LIKE  
A  
DREAM!

AS FOR  
ME, YOUR  
ETERNAL,  
LOYAL NO. 2,  
IT'S MY  
PRIVILEGE...  
MY PLEASURE  
TO STAY  
BY YOU...  
TO SERVE  
YOU...

THAT'S  
RIGHT.



PLEASE  
WAIT  
JUST A  
LITTLE  
LONGER!

YES,  
SIR!

I'LL  
RETURN  
TO  
PICK  
YOU  
UP!

THEY  
DON'T  
LAST.









GO!!



### Specifications

Model:	Two-wheeled cart
Displacement:	0
Max power kW(PB)/rpm.	0
Fuel:	N/A
Fuel capacity:	0
Length:	1,030mm
Width:	1,100mm
Height:	850mm
Weight (unloaded):	98.4kg
Max capacity:	180kg

GET  
ON  
BOARD!









MR.  
SUPPOSE  
WE  
WOULD  
HAVE  
CAUGHT  
THEM  
EVENTUALLY

DIDN'T  
EXPECT  
THAT  
THEY'D  
BE HIDING  
LIKE  
BUGS.



DID YOU TRACK DOWN ISSAKI, DOCTOR?

WELL, SOMETHING LIKE THAT.



BUT I'M IMPRESSED

HOW DID YOU FIND THEM SO QUICKLY?



BY THE WAY, DO YOU REALLY THINK THEY CAN MAKE IT?



END MISSION 4



YOU  
MEAN  
YOU'RE  
NOT  
SURE...?

WHICH...

EXCELSIOR



Well,  
if it's  
any  
consolation  
man,  
Ah still hav  
nee idea  
wharsurevoh.

...WHY  
DIDN'T  
I EVER  
QUESTION  
WHAT WE  
WERE  
DOING...  
OR  
WHY...?

EXACTLY  
WHERE  
THE  
HELL ARE  
WE  
GOING,  
SENIOR?!

TO THE  
FUTURE,  
ELGALA!

## MISSION 5 ACTORS' WAR



JUST THINK OF THE MONEY THEY PAY TO TRICK OUT THEIR CARS, AND YET HERE WE ARE, GRABBING ALL THE ATTENTION.

THE IMAGES ARE GIVING US THE HAIRY EYEBALL

FINALLY  
THE  
POWER  
OF THE  
STATE  
HAS  
SHOWN  
UP!

COURSE  
DEY  
SHOWED  
UP!

NO  
HUMOROUS  
DIALECTS,  
PLEASE

CHANGE  
DIRECTION!

SOUNDS  
A LITTLE  
WEIRD  
LEADING  
ME IN  
THE RIGHT  
DIRECTION.

BUT  
WHY A  
RICKSHAW...?

CAR  
32 IS  
CHASING  
THE TAXISET  
ON ROUTE  
607. CAR 8  
IS NOW  
EASTBOUND  
ON ROUTE  
201.

HELLO!  
I  
JUST  
WANT  
TO  
CONFIRM.

I  
SUPPOSE  
SO  
WERE  
SHE TO RUN  
AWAY BY  
HERSELF.  
INTERCEPTION  
WOULD  
BE THAT  
MUCH MORE  
DIFFICULT.

IT'S  
CONVENIENT  
FOR US  
THAT  
THEY'RE  
USING  
ISHIKI.



WELL,  
IT  
WON'T  
BE TOO  
MUCH  
TRouble TO  
CAPTURE  
ALL OF  
THEM.  
WILL  
IT?

YOU  
ONLY  
WANT  
ISHIKI,  
RIGHT?

WE'VE  
BOTH  
HAD  
THEM  
AROUND  
BEFORE,  
RIGHT?

ARE  
YOU SO  
SURE?  
YOU  
SOUND  
AS IF YOU  
STUDIED  
THEM  
CLOSELY.

AND  
THEY  
DON'T  
KNOW  
ANYTHING  
IMPORTANT  
ANYWAY.

WELL,  
UNLESS  
A  
NORMAL  
HUMAN  
BEING  
CAN RUN  
100 KPH,  
YES.

BUT IT  
DOES APPEAR  
THAT  
ISHIKI  
IS THE  
ONE  
PULLING  
THE  
CART.

AS  
FOR  
ME,  
I'M  
NOT  
SO  
SURE.

DOCTOR

WELL,  
I WON'T  
COMPLAIN  
AS LONG  
AS WE  
GET  
ISHIKI  
BACK.

I'M  
HELPING  
YOU  
FOR THE  
AFTER  
SUPPORT  
OF  
ROPONMATSU  
IN PLACE  
OF MY  
HUSBAND.

THERE'S  
A  
PHONE  
CALL FROM  
MS.  
MATSUMURA.

I  
WOULD  
LIKE TO  
MAKE  
SURE  
OF  
ONE  
THING  
BEFORE  
WE  
CARRY  
OUT  
OUR  
PLAN.

MR  
SORRY.  
DR.  
KABAYA.

YEAH?

YES

DOCTOR

SPEAKER  
PHONE  
IS  
FINE.

HMM... RARE THAT YOU WISH TO BE IN THE VANGUARD.

WOULD YOU KEEP HIM FROM ACTING THIS TIME?

YES. WHY DO YOU ASK?

YOU CAN CONTROL IWATA FROM THERE, RIGHT?

AS LONG AS NO PROBLEMS ARISE, WE WILL RESTRICT HIS BEHAVIOR.

HMM. TRUE. VERY WELL, FINE.

OUR COMBAT CAPABILITIES ALONE SHOULD BE ENOUGH TO IMPLEMENT DR. SHOGLUT'S STRATEGY.

I HAVEN'T RECEIVED A DETAILED REPORT ON THIS.

HE MAY BE A HAZARD TO US IF HE REMAINS ACTIVE.

IWATA'S MENTAL STATE

UNSTABLE THESE DAYS

HE SHOULDN'T HAVE TRIED TO OVER EXTEND HIMSELF.

IT SEEMS LIKE IT'S DUE TO BOTH YOU-CHINS MISUNDERSTANDING.

IS IWATA REALLY IN THAT STATE?









OKAY.  
**STOP!**









GOOD.

SHE'S  
IN THE ZONE.

DOCTOR

ARE WE  
REALLY  
ALL  
RIGHT?

the zone

the  
strangely  
suffocating  
visions

DR.  
SHIOJI,  
YOU  
MAY  
PROCEED.

OH-  
KAY  
! ♪

















WHO'S  
BEHIND  
THIS  
??

PHEW -

Hyo,  
how  
but?

SHOULDN'T  
WE TRY  
AND PUT  
THIS  
OUT?

I  
TURNED  
OFF  
MY SUIT.  
SO DON'T  
WORRY.

IT'S  
DONE,  
HUUH?

I HOPE  
THEY'RE  
FOOLED  
NOW.

ON THAT TOPIC,  
STOP SENDING  
REPLIES IN RANSOM  
NOTE STYLE.

Just use  
a pencil.  
It's faster.

RIGHT,  
FIRST THING  
I'VE BEEN  
MEANING  
TO  
TELL  
YOU IS,  
STOP  
SHOOTING  
NOTES IN  
ARROWS!

I played  
it cool to  
spite Mayuri,  
but now I  
found it  
unnerving.

ILLUSORY...

PROJECTING  
OUR  
ILLUSORY  
POWER WAS  
JUST TO  
ADD SOME  
FLAVOR

WE JUST  
WANT OUR  
BOSS TO  
ASZONE  
OVER  
NOTHING.

YOU  
PUT A  
LOT OF  
WORK  
INTO THIS.  
DID YOUR  
PROJECT TURN  
OUT WELL?

ISN'T IT  
BACK YET?

WAS THIS  
EXTRA-  
VAGANZA  
CAUSED  
BY THE  
"COOPERATOR"  
YOU  
MENTIONED  
IN YOUR  
LETTER?

YES.

WE JUST  
TEMPORARILY  
SHARED  
A  
MUTUAL  
INTEREST

SO THANK  
YOU FOR  
YOUR HELP

WE NEED  
IT  
TO DO  
SOMETHING.

AND WHAT  
DO YOU  
WANT TO  
BUY TIME  
FOR?

I WONDER  
HOW MUCH  
TIME WE  
CAN BUY,  
THOUGH.

















...the  
couplet  
air.

Wu  
really  
are  
like...

EXCELSIOR

# MISSION 6 THE INCOMPLETE









**ATHADEATH**  
with no ploblem

THERE'S  
NO  
PROBLEM  
WITH  
THE  
INFORMATION.

**SAZAUVA**  
with no ploblem

**HASTUR**  
with no ploblem



SHE'S  
ALREADY  
TRACED  
THE  
BRANCHES  
THIS  
FAR

THE  
INFORM  
ATION  
HAS  
BEEN  
FABRICATED.









I  
DON'T  
KNOW  
WHY,  
BUT...

THIS  
KIND  
OF  
STUFF  
DOESN'T  
WORK  
ON  
HER.

DONE  
PLAYING  
AROUND?

HEY, COME  
TO THINK OF  
IT, WE CAN'T  
USE OUR  
SUITS...  
SO ARENT  
WE IN  
DANGER?

Sealin' as  
ch her has  
demonstrated  
combat  
capability...

SHE'S  
STRONG  
ENOUGH  
TO  
FIGHT  
(SHIRI),  
SO...

...me advice is for  
us both it stand aside  
an' offish encouragement  
on' color commentary.

I'M  
WITH  
YOU.  
I MEAN...  
I CAN'T  
BEAT  
UP A  
GIRL!

Aye, well,  
oh wuz gonna  
t' mek a smart  
remark about  
yo computa  
games, but  
oh'll just  
leave it  
out

+  
"10"





WELL,  
I DON'T  
MEAN  
SHE WAS  
SUPER-  
HUMAN...

Ah mean,  
Matsuya's  
straang,  
aye, but  
a straang  
person.

...even if  
she iz strong,  
it's on th' level  
o' summen wor  
practices judo  
or karate, like.

WHAT  
KIND  
OF  
PERSON  
IS  
SHE?

Ah've  
hard  
that 'er  
had  
various  
kinds  
o' trainin',  
but...

BUT  
I  
DON'T  
THINK I  
CAN  
DEFEAT  
HER!

YOU  
HOW  
DARE  
YOU  
THROW  
ME SO  
(MANY  
TIMES)!!

IT'S  
TRUE,  
I CAN  
MANAGE  
TO DEAL  
WITH HER,  
BUT...

I  
DON'T  
THINK  
THAT SHE  
WOULD  
BE THIS  
TOUGH.

WHAT  
IS  
SHE  
DOING?

!!





I FEEL BAD ABOUT BETRAYING SOMEONE...

HEY!







トトトト

OH, I'M SORRY.

YOU'RE LATE,

THE FIRE'S COVERING A HECTARE ALREADY.

WE'VE GOT TO EXTINGUISH IT BEFORE IT SPREADS FURTHER.

WHY DID YOU HAVE TO COME, ANYWAY?

NISHIO WAS ALREADY HERE

THE MAIN HIGHWAY'S CLOSED OFF, YOU KNOW. I CAME OVER THE MOUNTAIN ROADS.

IS THIS THE SECOND MACHINE THAT YOUSU MENTIONED BEFORE?

WELL, I'M GLAD I MADE IT.

I WAS INTERRUPTED, SO I HAD NO CHOICE.







THINK  
I'M  
DRESSED  
FUNNY,  
OR  
SOMETHING?!

AND  
WHAT  
ARE  
YOU  
LOOKING  
AT,  
ANYWAY  
?!



HEY!  
COME  
BACK  
HERE!





WHOA!  
KINDA  
BRIGHT,  
AIN'T  
IT??

" "

...WHAT  
?

WHATEVER  
YOU  
WERE  
TRYING  
TO DO...

ALL  
YES.

I  
FEEL  
LIKE...

JT  
DIDN'T  
WORK.

THE  
HEAT  
WAS  
JUST  
CONVERTED  
TO  
LIGHT...

WHAT  
WAS  
THAT?









LET ME TELL YOU... THIS SITUATION ISN'T GOOD FOR YOU.





I DON'T  
KNOW  
WHAT'S  
GOING  
ON...  
BUT DO  
WHAT-  
EVER  
YOU  
WANT!

I DON'T  
EVEN KNOW  
WHY I'M  
DOING THIS!  
I DON'T  
KNOW WHY  
I HAVE TO  
AGONIZE  
OVER THE  
PRESIDENT!

THANK  
YOU.  
I  
APPRO-  
PRIATE  
IT

NISHIKI,  
PLUG THE  
S-GORD INTO  
ISSHINKI

=  
"





...THEY'RE  
ALL  
FEELING  
VERY  
CONFUSED.

END MISSION 6



EXCELSIOR

## MISSION 7 SOMEONE INVINCIBLE

LORD  
E  
PALAZ-  
ZO

-COME BACK







**YES**

**!!!**





110

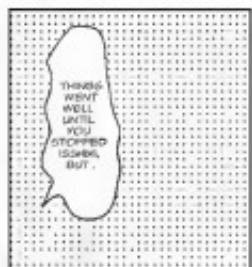


...THE  
TREASURE  
TOY BOX  
THAT MY  
FATHER  
FOUND.

THIS  
IS  
PERHAPS  
BUT...







AFTER THE GUNFIRE AND THE LOSS OF RADIO CONTACT, WE TRIED TO CAPTURE THEM AS PLANNED, BUT...

...WHY DID YOU DEACTIVATE YOUR SUITS IN SUCH A SITUATION?

WE COULD HAVE AT LEAST KEPT THE OBSERVATION RECORD.



TO BE HONEST, ONCE WE WERE ABLE TO CIGARETTE LIGHTS, THOSE SUITS WERE UNNECESSARY.

Thez top powerful for zuse against flesh-an-blur people ye know.

In fact, we were pretty daft.

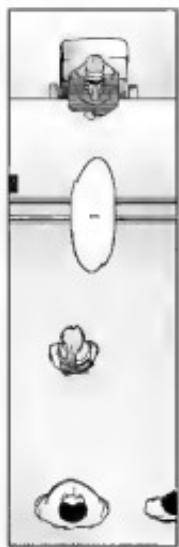
WE MIGHT HAVE KILLED THEM!



...AND HE TOOK THEM ALL AWAY, EH.?"

SO, THEN, IL PALAZZO APPEARED...













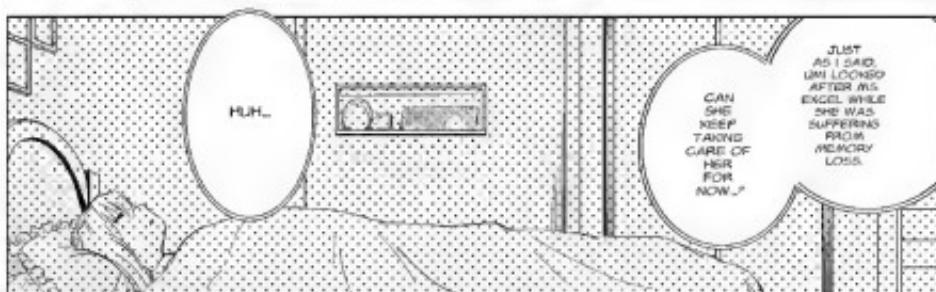








IN THE  
HOUSE  
OF MY  
SEVERE  
EX-LINCH  
PARTNER  
AND...







BY THE WAY,  
SORRY ABOUT  
THE EYE  
THING  
BEFORE.



THAT'S RE-  
GODDAMN-  
DICULOUS.

YOUR  
PRESIDENT  
IS A  
robot.

YOUR  
PRESIDENT  
IS ALSO A  
ROBOT.

HUH?

IT-

CAN'T  
BE  
TRUE.







ELGALA,  
WILL NOT  
BETRAY  
LORD IL  
PALAZZO.

BUT  
CAN  
YOU  
HELP  
US IN  
YOUR  
SPARE  
TIME?

WE'RE  
NOT  
ASKING  
YOU TO GIVE  
UP YOUR  
CONQUERING  
THE WORLD.

MY  
SENIOR  
IS A VERY,  
VERY BAD  
PERSON.  
BUT NOT  
SO BAD  
SHE  
SHOULD  
DIE.

WELL,  
THAT'S  
WHAT  
WE  
WANT  
TO  
AVOID.

MY  
ASSISTANT  
WOULD  
BE VERY  
SAD,  
AFTER  
ALL.

I  
HAVE  
ONE  
COND-  
ITION.

IS THIS WHAT THE IGNORANT MASSES WEAR AT THEIR VULGAR COSPLAY EVENTS?"  
IS IT?!

IT WAS TWO OR HER FUJI  
は、ほ、ほ

ELGALA,  
CANNOT  
BEAR  
THE TOUCH  
OF THIS  
CHEAP  
SYNTHETIC  
FABRIC!!

...GET  
ME  
SOME  
DECENT  
CLOTHES!!

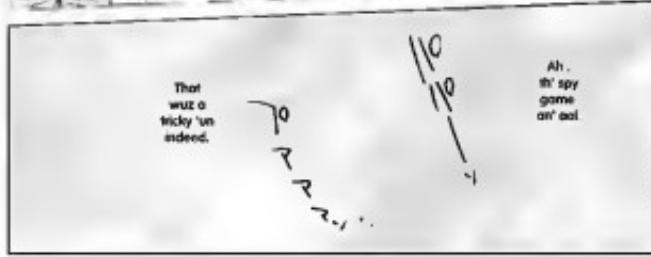
MAYBE SOME-  
THING'S LEAKING  
FROM NISHIKI.

THE  
FLOOR'S WET

HELLO  
WATA-  
NABE?



"...  
...  
..."











YOU'RE  
NOT  
MAKING  
ANY  
SENSE.

I  
MEAN  
YOU'RE  
POSSESSING  
THE  
PRESIDENT!

HUH?

SENIOR,  
STOP!  
DON'T YOU  
UNDERSTAND  
WHAT'S  
HAPPENED  
TO  
YOU?

HOW GOES  
IT  
FEEL?  
ISN'T  
IT  
STRANGE?

BECAUSE  
YOU  
ARE  
DIFFERENT

WE  
LOOK  
EXACTLY  
THE SAME,  
SO WHAT  
DIFFERENCE  
DOES IT  
MAKE?

YEAH,  
I  
GUESS

OH,  
YOU  
MEAN...



IT  
FEELS  
PRETTY  
GOOD  
ACTUALLY.

IT  
FEELS  
LIKE  
NEVER  
BEING  
HUNGRY  
OR  
TIRED.

IT  
FEELS  
LIKE  
AMAZING  
STRENGTH.

HOW  
DOES  
IT  
FEEL...HMM..

IT'S  
A  
ROBOT!

THAT  
BODY  
IS A  
MACHINE,  
SENIOR!

SHUT UP!



I'VE GOT AN IMMORTAL MACHINE BODY NOW, AND I DIDN'T HAVE TO BOARD NO GALAXY EXPRESS TO GET IT!!

DO YOU KNOW WHAT HAPPENED AFTER I BECAME LIKE THIS?! LORD IL PALAZZO FINALLY GAVE ME CREDIT!





In the next volume...

...time is  
running  
out!

While  
Ropponmatsu I  
(currently Senior Excel)  
kicks it  
cyber-style...



...fades into the background.

The rest of ACROSS...



Can Umi  
save...

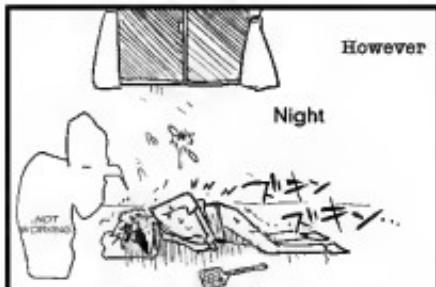
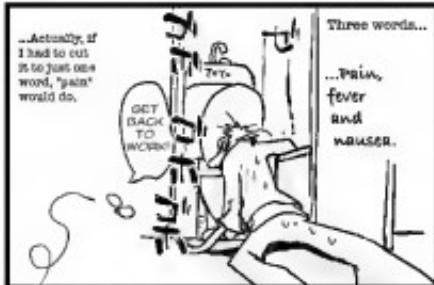
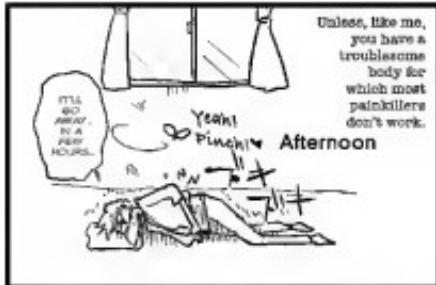
...the  
original...

...Excel??



# Magical Insect ♫ Pinch-chan!

I am Pinch!



\*I later found out it was three kidney stones.



The great Fukuoka Flood of July 2009!

Rain

Flood



# **Excel Saga 23**

**ORIGINAL JAPANESE PRODUCTION STAFF**

**STORY AND ART BY**  
**RIKDO KOSHI**

**PICTORIAL ASSISTANCE**  
**TAKEPON G**  
**SHUNKASHUTO SUZU**  
**YUKI TAKESHI**

**EDITOR**  
**YOSHIIYUKI FUDETANI**

(In Japanese alphabetical order. Honorary titles are omitted.)

# Guide to *Excel Saga* 23's Sound Effects!

pages, it's because we generally try to follow things as they were done in the Japanese original on this issue. My advice to you, besides "start drinking heavily," is to use the chapter title page numbers (as given in the table of contents) as landmarks, and then, um, count pages from there. Like you couldn't have figured that one out...

If you're ever seized with a mad desire to send physical mail to Oubliette, engrave these words upon your envelope:

*Oubliette c/o Excel Saga*

VIZ Media, LLC

P.O. Box 77010

San Francisco, CA 94107

7.6	—FX CHIRP [chi chi a bird chirping]
11.1	—FX RUSTLE [za za za leaves rustling]
11.3	—FX STEP [za: a footstep]
11.4	—FX SNEAK [koso koso: being sneaky]
11.6	—FX GRIND [gori: grinding his teeth]
12.1	—FX BEEP [pi: cell phone beeping]
12.2	—FX WHINEEE WHINEEE [za za: whining]
12.3	—FX PAINT PAINT [ha ha: painting]
12.4	—FX SIGH [ha: sighing]
13.1	—FX CLICK CLICK [ka ka: keyboard-typing]
13.2	—FX SIGH [ha: sighing]
13.3	—FX BEEP BEEP [pi pi: cell phone beeping]
13.3	—FX BEEP [ha: beeping]
13.4	—FX BAM [ba: sudden appearance]
13.4	—FX RUMBLE [go: rumbling]
13.5	—FX SIGH [ha: sighing]
14.1	—FX CLANG [pa: chair rattling]
14.3	—FX SNAF [butsu: voice communication being turned off]
14.8	—FX SIGH [ha: sighing]
15.2	—FX VROOM [boronator-engine sound]
15.4	—FX RUSTLE [za za za leaves rustling]
15.4	—FX JUMP [da: jumping]
15.5	—FX BAM [za: a heavy blow]
15.5	—FX SWISH [hyen: jumping]
15.5	—FX FUMP [ta: landing]
16.2	—FX SQUEAK [kyuu: squeaking]
16.2	—FX WHAM [jion: an impact sound]
16.3	—FX FLASH [ow: something flashing]
16.4	—FX WHIRR [mii: whirring]
16.4	—FX SWISH [za: flying fast]

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaiigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order, right-to-left.

Hmm. Now might be a good moment to comment on the utility of numbering these notes in general, when not a single page of *Excel Saga* vol. 23 actually has a page number. I say "vol. 23" not only because that's the volume you're reading ^\_^ but by comparison to vol. 1, when over a third of the pages had numbers. The change hasn't been with the English edition, but the original Japanese. Over the fourteen years since *Excel Saga* began, Rikdo Koshi's page layout style gradually changed, coming to use more and more "bleeds" (not Ha-chan, but a printing term referring to the art going all the way to the page edge, instead of ending in a panel border). These pages tend not to get numbers, because they would necessarily cover some of the art. Even pages in vol. 23 that don't bleed weren't numbered; it may also be that Rikdo-san simply doesn't like the look of numbers on a page, and of course, the original didn't need an "Oubliette" either :D. If you're wondering why we don't simply number the

315	—FX THUD [doh: falling down]	171	—FX RUMBLE [go: rumbling]
316	—FX TURN [za: turning around]	172	—FX CRACK [teri merili: a tree cracking]
317	—FX SWISH [shunshun: an electric rope flying]	172	—FX THUD [zuze: the tree falling down]
321	—FX WHIRR [hyu: an electric rope flying]	172	—FX CRACK [pikiki: the tree cracking]
321	—FX CLIP [za: a footstep]	173	—FX HOWL [hyaaaa: a wild howling]
321	—FX SWISH [hyu: an electric weave flying]	173	—FX CHACK [cha: taking out the weapon]
322	—FX PUFF [ba: puffing]	174	—FX HEH HEH HEH [huhuh: laughing]
323	—FX WHIRR [hyu: turning around]	18.2	—FX VRROOM [buroooo: engine sound]
324	—FX STEP [za: a footstep]	18.6	—FX BEEP [pi: cell phone being turned off]
324	—FX FWMP [hyu: moving fast]	18.5	—FX VRROOM [jaaaa: the cab running]
325	—FX BOOM [baaaa: boom]	18.6	—FX BOOM BOOM [baaa boooo: explosions]
331	—FX HOWL [hyu: a wild howling]	18.6	—FX DOOT DOOT [tau tau tau: dead phone line]
332	—FX HOWL [za: the auto disappearing]	18.2	—FX GULP [gokoro gulping]
334	—FX WHACK [gon: a heavy blow]	19.4	—FX FLASH [ka: something flashing]
341	—FX MOAN [ya: moaning in pain]	20.1	—FX SIGH [haa: sighing]
341	—FX ROLL [grrr grrr: rolling over]	20.1	—FX RING RING [perumpe: cell phone ringing]
341	—FX WHEEZE [za za: wheezing]	20.5	—FX HEH [pa: laughing]
342	—FX BWW [heto: "bww"]	20.5	—FX JINGLE [charin charin: coins jingling]
344	—FX SIGH [haa: sighing]	21.4	—FX SIGH [haa: sighing]
352	—FX MMM [muu: sulking]	21.5	—FX BEEP [pi: turning off a cell phone]
383	—FX COUGH [ehuh: coughing]	22.1	—FX CHING [gechun: placing the receiver]
403	—FX SIGH [haa: sighing]	22.1	—FX GOODBYE [ear-ear: waving hand]
404	—FX CLANG [ga:ga: the chair rattling]	22.2	—FX MEOW [nya: meowing]
408	—FX CLOP [ka: a footstep]	22.5	—FX KABOOM [dohdo: an explosion]
421	—FX HOWL [za:za: wind howling]	22.5	—FX CLASH [calon: clashing]
422	—FX FWMP [ya:ya: getting up abruptly]	23.1	—FX BANG BANG [daa daa: shooting]
431	—FX EEEH [nik: being startled]	23.2	—FX RUMBLE [go go: rumbling]
431	—FX JOLT [niknik: being startled]	23.2	—FX RUN [caaa: running]
434	—FX CRACK [gakki: a cracking sound]	23.3	—FX GASP [ha: gasping]
435	—FX ZINK [juk: feeling a pain]	23.4	—FX WOOSH [shuu: smoke puffing]
435	—FX NOW NOW [duudeu: trying to calm him down]	23.5	—FX BLAST [geuu: a blast]
444	—FX GRAB [ya:ya: grabbing his shoulder]	23.5	—FX BLAST [geuu: a blast]
444	—FX KNOCK KNOCK [keu keu: knocking]	24.1	—FX CLICK [eheh: pulling the trigger]
445	—FX RATTLE [gara: the door opening]	24.2	—FX CLICK CLICK [chiki chiki: pulling the trigger]
454	—FX HEH [ha: laughing weakly]	24.3	—FX DASH [deh: dashes]
483	—FX GAH [kouuu: getting angry]	24.5	—FX WHACK [de: a heavy blow]
481	—FX DASH [te: dashes off]	25.1	—FX BAM [go:go: a blast]
481	—FX FWOOOSH [baaa: running]	25.2	—FX CLENCH [ya: clenching a fist]
481	—FX FWMP [ya:ya: running fast]	25.5	—FX FOOOSH [koo: suddenly appearing]
482	—FX HIYA HIYA HIYA HIYA [hachu hachu hachu hachu: attacking]	26.1	—FX WHACK [de: a heavy blow]
482	—FX FWMP FWAP FWAP [shi shi shi: blocking the attacks]	26.2	—FX WHAM [go: a heavy impact sound]
483	—FX DASH [hyuu: running away]	26.4	—FX DROP [de: dropping to ground]
484	—FX WHEEZE WHEEZE [za za za: wheezing]	26.4	—FX SKID [zaaa: skidding]
484	—FX SPRAY [busheeee: spraying]	27.1	—FX WOBBLE [yooo: wobbling]
493	—FX COUGH COUGH [kuho kuho: coughing]	27.1	—FX STEP [za: a footstep]
495	—FX WHOOSH [chuu: smoke rising]	27.2	—FX STEP STEP [za za: footsteps]
522	—FX BANG [paan: suddenly appearing]	27.3	—FX STEP STEP [za za: footsteps]
524	—FX WHIR WHIRR [sin sin: moving his waist]	27.5	—FX STOP [pihi: stopping]
531	—FX UGH [ya:ya: feeling disgusted]	28.4	—FX THROB [eheh: throbbing with pain]
532	—FX WHISPER [hihi: whispering]	29.5	—FX RUSTLE [zue: leaves rustling]
543	—FX ZING ZING [je:je: on: on: feeling pain]	29.6	—FX WOBBLE [yooo: wobbling]
544	—FX SIGH [ah: smoke rising]	30.1	—FX THUD [de:de: falling down]
545	—FX SIGH [haa: sighing]	30.3	—FX YES [haa: becoming clear]
551	—FX PING [pi:pi: sound for announcement]	30.4	—FX JUMP! [de: jumping]
553	—FX TA-DA [don: ta-da]	30.5	—FX FLASH [pi:pi: a flash]
561	—FX RUSTLE [baaa: the envelope rustling]	31.2	—FX GLARE [yo: glaring]
561	—FX RUSTLE [paaa: the envelope rustling]	31.3	—FX FWISH [hyu: an electric rope flying]
561	—FX RUSTLE [biis: the envelope rustling]	31.4	—FX JOLT [za: a shock]
		31.5	—FX MOAN [meehaa: moaning in pain]

86.5	—FX TAP [shoo, an arrow hitting]	58.1	—FX SIGH [hue: sighing]
86.1	—FX SWISH [hue: an arrow flying]	58.2	—FX UGH [hue: icking warts]
86.1	—FX CATCH [hueh: catching]	58.6	—FX SPLASH SPLASH [bauba bauba, water splashing]
86.3	—FX MURMUR [buuu buuu murmurring]	58.7	—FX SPLASH SPLASH [zubu zubu: running in the water]
86.3	—FX FLIP FLAP [pete pete: footsteps]	60.2	—FX CRUMBLE [peeter crumpling up the note]
86.4	—FX JOLT [deekha: being startled]	80.2	—FX BAM [bar: hitting her knees]
86.5	—FX CLOP CLOP [ka ka: footsteps]	80.5	—FX SQUEAK [pik: the door squeaking]
87.1	—FX HEH HEH [hue: laughing]	81.0	—FX RUMBLE [jooooes rumbling]
87.1	—FX UFT [hue: a gesture of lifting a Reking pole]	81.3	—FX DASH [dass: dashing]
87.1	—FX THROB THROB [duku duku: heart throbbing]	82.1	—FX STEP [ka a boetste]
87.2	—FX CLOP CLOP [ka ka: footsteps]	82.2	—FX BOW [pete: bowing]
87.2	—FX PHEW [hue: feeling relieved]	82.2	—FX LIMP [derm: liming hro]
88.2	—FX WALK [tuuka tuuka: walking fast]	83.5	—FX YAWN [hue: yawning]
88.3	—FX WHACK [ge: a heavy blow]	84.1	—FX WHINN [hue: whining]
88.4	—FX WAKE [pete: being conscious]	84.3	—FX SIGH [hue: sighing]
89.1	—FX CLOP [ka ka: walking away]	85.1	—FX TWITCH [pikes: meeting]
89.3	—FX RING RING [jaaaaaa neeeeeeee tonnnnne: phone rings]	86.1	—FX CLOP [ka ka: a footprint]
89.4	—FX BEEP [pi: cell phone beeping]	86.2	—FX HEH [hue: laughing]
89.4	—FX STEP STEP [satu-satu: walking fast]	87.1	—FX TSK [juk tuk]
89.4	—FX STEP STEP [satu-satu: walking fast]	87.1	—FX GRIND [spine: grinding his teeth]
89.2	—FX WAKE [gabe: getting up]	72.2	—FX NOO NOO [on on: wedding]
89.3	—FX PAINT PAINT [ha ha: painting]	72.3	—FX MUMBLE [buuu buuu: mumbbling]
89.4	—FX MMMM [teuu: sucking]	72.5	—FX SIGH [hue: sighing]
89.4	—FX STEP [ka: a footprint]	73.1	—FX TAP [to: an arrow hitting Excel]
91.1	—FX MUMBLE [buuu buuu: mumbbling]	73.4	—FX STEP [tan: stepping]
91.2	—FX PEEL [beri: peeling the wall]	73.4	—FX THUD [tessar: falling down]
91.2	—FX FLAKE [baran: flaking off]	74.3	—FX CHAK [joh: the door opening]
91.3	—FX CRUMBLE [lekkar: crumbling bills]	75.1	—FX TMP TMP [extra extra: walking briskly]
91.3	—FX CASH [kyoosha: cash]	75.1	—FX WHISPER [heess: whispering]
91.4	—FX TUG TUG [puu: get: tugging]	75.1	—FX WHISPER [heess: whispering]
91.5	—FX KICK [dage: a kick]	75.2	—FX TURN [zel: turning around]
92.1	—FX THUD [besse: tools falling down]	76.1	—FX SMILE [jackson: smiling]
92.2	—FX GRRR [gurrrr: growling]	78.2	—FX AHEM [ahue: clearing his throat]
92.4	—FX FUMP [jessica: sitting down]	78.2	—FX CHNG [john: the neurons clenching]
93.2	—FX CLOP [ka: a footprint]	79.4	—FX CLASH [gachan pechan: teacups breaking]
93.3	—FX CLOP CLOP [ka ka: footsteps]	79.4	—FX SHATTER [charin chel: teacups shattering]
98.2	—FX RAT-A-TAT [shetshetshetsho: sewing fast]	79.4	—FX NOOO [ryuu: scream]
88.2	—FX WHRR [gyun gyun gyun: sewing fast]	80.2	—FX MUMBLE [buuu buuu: mumbbling]
90.2	—FX NBOOB [wwwwwww: being tormented]	80.3	—FX POP [suporno: opening the arrow]
101.4	—FX COUGH [kuta: coughing blood]	80.4	—FX SHUT [suporo: closing the arrow]
102.1	—FX CLANG [gatangata: the table rattling]	81.1	—FX STAND [ka: standing up]
102.1	—FX EEK [bir: scream]	81.2	—FX FLUSH [juc: flushing]
102.1	—FX THUD [tessar: falling down]	81.3	—FX HONK HONK [juse paga: car horn honking]
103.1	—FX BAHU [hue: being vigorous]	81.4	—FX SPLASH [chaper: splashing]
103.3	—FX PWIPWIP [atetka: straightening up]	81.5	—FX SPLASH [oyer: splashing]
105.3	—FX TAP [ton: running]	82.1	—FX HONK [jesson: car horn honking]
105.4	—FX SALUTE [hue: giving a salute]	82.4	—FX SIGH [hue: sighing]
106.2	—FX PULL [gakon: pulling the rope]	82.4	—FX RIP [bi: ripping the paper]
107.3	—FX CHAK [joh: taking out a watch]	82.4	—FX SHAKE SHAKE [barakone: shaking his head]
107.4	—FX SQUEEZE [gyama: pushing her]	82.5	—FX MURMUR [buuu buuu buuu: murmuring]
107.5	—FX SHIFT SHIFT [geso geso: taking off her clothes]	83.2	—FX FUCK [ze: lighting a lighter]
108.1	—FX SHIFT SHIFT [geso geso: changing]	83.3	—FX FLAME [booye: flaming]
108.1	—FX MURMUR [buuu buuu: murmuring]	83.4	—FX PHEW [ze: feeling relieved]
108.1	—FX HOWL [thaaaaaaaanuuuuuu: something flying in]	83.5	—FX PWIP PWIP [pete pete: eliminating the smoke]
108.2	—FX FLASH [ze: something flashing]	84.3	—FX LOOK LOOK [hyro kyaro: looking around]
108.3	—FX BOOM! [duu: an explosion]	84.3	—FX TAP [ze: an arrow hitting]
108.3	—FX NOOO! [ryuu: scream]	85.4	—FX TAP [camu: an arrow hitting]
108.3	—FX KABOOM! [gabe: an explosion]	85.4	—FX WHINE [hyuu: whining]

128.4	—FX BAM [doge: smacking against a rock]	108.1	—FX ROAR [goa: fire roaring]
129.1	—FX HOP HOP [dante: date hopping]	108.2	—FX ROAR [gora: fire roaring]
129.1	—FX SKID [carrie: skidding]	108.2	—FX ROAR [goa: fire roaring]
129.2	—FX SLIDE [jessa: sliding]	109.3	—FX SQUEEZE [gir: squeezing her head]
129.3	—FX POSE [maki: striking a pose]	109.3	—FX WRIGGLE [jox: wriggling]
130.3	—FX FWWF [zeo: stretching her arm]	109.3	—FX WRIGGLE [jira: wriggling]
131.3	—FX BUZZ BUZZ [muun muun: flies buzzing]	109.4	—FX DASH [ha: dashing]
131.4	—FX FLASH [beyon: eyes flashing]	112.1	—FX ROAR [ooo: fire roaring]
131.4	—FX SNAP [pukin: snapping fingers]	112.1	—FX DASH [daa: dashing]
131.5	—FX RUMBLE [dodder: rumbling]	112.2	—FX RUSTLE [base: taking out the cloth]
131.5	—FX CRASH [deus: breaking the ground]	113.1	—FX KICK [heu: kicking]
131.5	—FX JOLF [kar: being startled]	113.1	—FX SNAP [achchi: being squeezed]
132.1	—FX TREMBLE [alku bilki: trembling for fear]	113.2	—FX GLARE [ki: glaring]
132.3	—FX FWOOSH [heu: clothes fluttering]	113.3	—FX WHINE [hir: whining]
132.3	—FX RUMBLE [son: rumbling]	113.3	—FX WHOOSH [shuu: smoke rising]
134.1	—FX THUD [eo: falling down]	113.3	—FX VRROOM VRROOM [dom dom: engine sound]
134.3	—FX SIGH [hoz: feeling relieved]	113.3	—FX KICK KICK [ze ze: kicking the ground]
134.4	—FX SHAKE SHAKE [jui gac: shaking tschiki]	114.1	—FX DASH [daa: dashing]
134.5	—FX SHAKE SHAKE [ben ben: shaking tschiki]	114.3	—FX CLANG [gacki: hitting sound]
134.5	—FX SHIMON [kamen: 'C'mee!']	114.3	—FX RUMBLE [doruumaa: moving fast]
135.4	—FX CLACK CLACK [kan kan: clocking noise]	115.1	—FX N300 [gyaera: screaming]
136.1	—FX HMM [meu: thinking]	115.1	—FX HONKARENHEHNARE [Ehpih speaking nonsense]
136.1	—FX STEP [za: a footstep]	115.1	—FX RUMBLE [gaagaa: the cart rattling]
136.2	—FX STAND [yoku: getting up]	115.1	—FX RUMBLE [guuuuu: running fast]
136.3	—FX KABOOM [dodan: a blast]	115.2	—FX RUMBLE [degooneraaaaaa: the cart rattling]
136.4	—FX WHOOOSH [sheeu: fire roaring]	119.1	—FX RUSTLE [zeu: leaves rustling]
137.2	—FX CRACK [jaki: lifting a gun]	119.4	—FX BANG [peee: the tree breaking]
137.2	—FX PUFF [zu: putting]	119.4	—FX CRACK [mekki: the tree cracking]
137.3	—FX RUSTLE [zeu: leaves rustling]	120.1	—FX RUMBLE [takyyaa: running fast]
137.5	—FX FLASH [cio: something flashing]	121.1	—FX RUMBLE [ee: rattling]
138.1	—FX FWWF [jue: an electric beam flying fast]	121.2	—FX WHOO [jeee: screaming]
138.1	—FX SWISH [she: an electric beam flying fast]	121.3	—FX RUMBLE [ooo: rattling]
138.2	—FX KABOOM [deon: an explosion]	121.4	—FX RUMBLE [ooo: rumble]
138.3	—FX ROAR [ooooo: fire roaring]	121.5	—FX HEH HEH [ufuf: laughing]
138.1	—FX RUSTLE [zeu: leaves rustling]	121.8	—FX AHAAA [ja ha ha ha: laughing]
138.4	—FX SNAP [baaa: the voice communication being interrupted]	122.1	—FX WHOO WHOO [laave heeo heeo: police siren]
138.4	—FX SNAP [baaa: the voice communication being interrupted]	122.2	—FX WHOO WHOO [tee hee hee: police siren]
139.4	—FX BUZZ [jye: buzzing]	122.3	—FX WHOO [heoo: police siren]
138.4	—FX SNAP [baaa: the voice communication being interrupted]	123.1	—FX SIGH [ker: sighing]
139.4	—FX BUZZ [jye: buzzing]	123.2	—FX MMMM [nuu: sucking]
139.4	—FX BUZZ [jye: the computer buzzing]	124.6	—FX BEEP [piu: beeping]
136.5	—FX SNAP [juu: the screen turned blank]	124.6	—FX BEEP [piu: beeping]
139.5	—FX BAM [duu: hitting the desk]	128.2	—FX SNAP [juuuuu: powering down]
140.1	—FX ROAR [ooooo: fire roaring]	128.2	—FX CLANG [takku: rattling]
140.2	—FX SHUFF [pesaa: her hair falling down]	126.3	—FX SIGH [heu: sighing]
140.3	—FX UGH [aa: being frightened]	126.4	—FX SQUEAK SQUEAK [gyea gyea gyaa: squeaking]
140.4	—FX ROAR [ooo: fire roaring]	126.5	—FX RUMBLE [ooo: rattling]
141.2	—FX ROAR [oooo: roaring]	126.6	—FX RUMBLE [ooo: rattling]
141.3	—FX BAM [heu: hitting the desk]	126.7	—FX RUMBLE [oo: rattling]
141.6	—FX ROAR [oooo: fire roaring]	126.7	—FX GULP [jukku: swallowing]
141.6	—FX ROAR [oo: fire roaring]	127.1	—FX RUMBLE [ooo: rattling]
142.1	—FX STEP [za: a footstep]	127.1	—FX WHOO WHOO [tee hee: police siren]
142.5	—FX ROAR [ooo: fire roaring]	127.2	—FX RUMBLE [ooo: rattling]
142.6	—FX GLARE [ki: glaring]	127.3	—FX HAH HAH HAH [hehehehehe: laughing]
143.1	—FX SWIFT [ker: stretching her arm]	127.4	—FX RUSTLE RUSTLE [gase gase: leaves rustling]
143.1	—FX TA QA [don: te-te]	127.4	—FX STEP [ta: stepping]
		127.5	—FX SWISH [ce: moving quickly]
		128.1	—FX SCREECH [ekkkie: the cart stopping]
		128.4	—FX SCREECH [je: the cart stopping]

161.4	—FX SHAKE SHAKE [bare bare abu abu bare: shaking]	143.2	—FX MURMUR [butsu butsu, murmur]
161.5	—FX GLARE [ki, glaring]	144.1	—FX B&M [dego: the electric rope hitting the ground]
161.6	—FX TREMBLE [bare pare: trembling]	144.2	—FX RUMBLE [occo: the electric rope rumbling]
161.7	—FX GRIND [gyuu: grinding her teeth]	144.4	—FX RUMBLE [eo: rumbling]
161.8	—FX SHAKE SHAKE [bare bare abu abu bare: shaking her head]	144.5	—FX BUMBLE [cooc: rumbling]
161.9	—FX GLARE [ki, glaring]	144.7	—FX ROAR [yoo: fire roaring]
161.10	—FX GASP [he, gasping]	145.1	—FX PUNCH [ashi: punching into her palm]
161.11	—FX JOLT [piku: being startled]	145.2	—FX WHIP [byuu: whipping the electric rope]
162.1	—FX OHMH [ooso: roaring]	145.4	—FX WOOSH [she: an automatic door opening]
162.1	—FX WEEP [ironic weeping]	146.1	—FX WIGGLE [turu turu: wiggling]
162.2	—FX CATCH [hihi holding Egale]	146.1	—FX STEP STEP [sute sute: walking briskly]
162.2	—FX PUSH PUSH [gui gui: pushing Misaki]	146.2	—FX WOOSH [she: an automatic door opening]
162.3	—FX JUMP [gyuu: jumping]	147.1	—FX DAZE [hee: being in a daze]
162.4	—FX SNAP [puchi: being smashed]	147.2	—FX POP POP [sawee sawee sawee sawee: sleep showing up]
162.4	—FX UGH [he: feeling pain]	147.3	—FX SQUEEZE [kyuu: squeezing]
162.4	—FX WHACK [doko: a jump kick]	147.4	—FX STOP [piku: stopping]
163.1	—FX COUGH [gehi, coughing]	151.1	—FX ROAR [yoo: fire roaring]
163.1	—FX VOMIT [booo: vomiting]	151.4	—FX CLICK CLICK [kaika kakake typing]
163.2	—FX THUD [doko: falling down]	151.4	—FX WHOOOSH [hyuu: wind howling]
163.2	—FX DASH [he: dashing]	151.4	—FX ROAR [yoo: fire roaring]
163.3	—FX HHAH [heee: a jump kick]	152.1	—FX SLIDE [zaaaa: sliding down]
163.3	—FX AHH [he: feeling pain]	153.1	—FX RUSTLE [gyuu: leaves rustling]
163.3	—FX OWW [heee: feeling pain]	153.2	—FX WHIR [kyuu: the ear cap whirling]
163.4	—FX ROAR [engooeee: fire roaring]	153.4	—FX WHIR [kyuu: spinning around]
164.1	—FX TAP [tsuu: something hitting her neck]	153.5	—FX SILENCE [ehe: silence]
164.1	—FX SWISH [shuu: someone moving fast]	153.6	—FX CLICK [kaika typing]
164.3	—FX THUD [doko: falling down]	154.6	—FX STEP [he: a footstep]
165.1	—FX RUN RUN [base base: running]	155.1	—FX CLANG [gashie: the device rattling]
165.1	—FX CLOP CLOP [tsu tsu: footsteps]	155.2	—FX ROAR [yoo: fire roaring]
165.1	—FX FLASH [he: something flashing]	155.2	—FX SQUEEZE [giin: putting pressure on]
166.1	—FX WHIRR [kyuu: the weapon spinning]	155.4	—FX ROAR [yoo: fire roaring]
166.1	—FX CHAK [he: lifting his glasses]	156.2	—FX TWITCH [he: being irritated]
166.2	—FX HEH [he: laughing]	156.2	—FX STEP [he: a footstep]
167.1	—FX ROAR [piuu: fire roaring]	156.6	—FX PWIP [hyuu: biting her arm]
167.2	—FX STEP [he: a footstep]	156.7	—FX ZWIP [gyuu: throwing the rope]
167.3	—FX STAND [goku: getting up]	157.1	—FX PWIP [hyuu: the rope winding around her arm]
167.4	—FX GAH [heee: getting angry]	157.2	—FX DAH [as: being startled]
167.5	—FX ROAR [yoo: fire roaring]	157.3	—FX GRAB [kushuu: grabbing the rope]
168.1	—FX TA DA [don: ta-da]	157.4	—FX FIZZ [he: the electricity going off]
168.6	—FX TUG [guh: tugging]	157.5	—FX OPEN [pi: releasing her grip]
169.6	—FX DASH [doko: dashing]	157.5	—FX PWIP [hyuu: the rope flying back]
170.1	—FX DASH [he: dashing]	158.2	—FX PWIP [hyuu: the rope flying]
170.1	—FX HOP [he: hopping]	158.2	—FX STEEP [he: stepping out]
170.2	—FX THUMP [doko: landing]	158.3	—FX THUMP THUMP [bare bare: being nervous]
170.2	—FX CRACK [meeshie: the ground cracking]	158.4	—FX BLUNT [kappie: speaking bluntly]
170.3	—FX CRUMBLE [bare: debris falling]	158.4	—FX DASH [he: dashing]
171.2	—FX SWING [bare bare, swinging her arm]	159.1	—FX WHACK [ge: whack]
171.3	—FX GLARE [ki, glaring]	159.2	—FX ZWIP [gyuu: being thrown]
171.4	—FX CHAK [he: taking out a weapon]	159.3	—FX FUMP [doko: falling down]
171.6	—FX BUZZ [te: buzzing sound]	159.4	—FX STAND [goku: getting up]
171.5	—FX PWIP [chee: something being thrown]	160.3	—FX SKID [puguu: skidding]
172.1	—FX FLAP [heee: beating off the flesh]	160.3	—FX THUD [doko: falling down]
172.4	—FX GLINT [gyuu: grrr, his eyes glinting]	160.4	—FX PAINT [heee: painting]
173.4	—FX DOOM DOOM [zen zuu: heavy footsteps]	160.4	—FX STAND [goku: getting up]
173.6	—FX RUN RUN [de de de: running]	160.4	—FX PART [heee: peeling]
174.1	—FX STEP [heee: stopping]	161.2	—FX GASP [he, gasping]
174.1	—FX SHOOT [kyuu: shooting something]	161.3	—FX TWITCH TWITCH [piku piku: switching]
174.2	—FX SNAP [puchi: a hit]		
174.3	—FX JOLT [heee: being startled]		

187.4	—FX YAWN [bliss yawning]	174.4	—FX TA DA [baan-ta-de]
197.4	—FX TEP TEP [petu petu: walking]	175.2	—FX CLACK [kuu: moving her hand]
197.4	—FX STEP [ku: shoving up]	175.3	—FX CLACK CLACK [kuu kuu: moving her hand]
198.4	—FX DROWSE [ito ito: drowsing off]	175.3	—FX GASP [ha gasping]
198.5	—FX SIGH [tuu: sighing]	176.1	—FX GRIN [ga+: getting furious]
199.1	—FX JOLT [deki: being startled]	176.1	—FX SIGH [tuu: sighing]
199.1	—FX POP [zuu: appearing suddenly]	176.3	—FX FWITH [zaa: trying to attack]
199.3	—FX CLIP [kuu: a footstep]	176.4	—FX WOBBLE [wan: wobbling]
199.4	—FX HEH [tuu: laughing]	178.4	—FX SLIP [sane: her jacket slipping off]
199.6	—FX CHUCKLE [kuuu: chuckling]	176.5	—FX STOP [piuu: stopping]
199.7	—FX TAP [zaa: tapping his shoulder]	177.1	—FX SHUUP [core zone: her clothes coming off]
199.8	—FX CLIP CLIP CLOP [ka ka ka ku: footsteps]	177.6	—FX GRIND [piri: grinding her teeth]
200.2	—FX SNORE [gue: snoring]	178.1	—FX BAM [daon: sitting down]
200.2	—FX TMP TMP [sute sute: walking]	178.1	—FX CRACK CRACK [tsaku tsaku make: the ground cracking]
200.3	—FX ZZZ [pusuu kutsuu: sleeping]	176.2	—FX SSS [suuu: lifting her]
200.4	—FX MUNCH MUNCH [moku moku moku moku moku mukuu: munching]	178.2	—FX STEP [kuu: a footprint]
200.4	—FX DING DONG [pispon: doorbell ringing]	178.2	—FX TWITCH [piuu: sneezing]
201.1	—FX SHUT [batan: the door closing]	178.3	—FX BAM [dot: hitting the desk]
201.3	—FX BURP [keppu: burping]	183.2	—FX FWOOSH [baseee: his clothes flipping]
201.8	—FX RUMBLE [zo zo: rumbling]	183.3	—FX SSS [suu: racking his hand]
202.4	—FX SHIVER [tururunuru: shivering]	184.1	—FX BEEP [pi pi: beeping]
202.4	—FX YIPE [ee: yiping]	184.3	—FX LIFT [tsuu: lifting his glasses]
202.4	—FX SIGH [tuu: sighing]	184.3	—FX ROAR [gooo: fire roaring]
202.4	—FX HEH [tuu: laughing weirdly]	184.5	—FX GASP [ha gasping]
203.1	—FX MUMBLE [moyoya moyoya: mumbling]	185.1	—FX WOBBLE [tura: wobbling]
204.1	—FX SHUFF [pushu: a part of Nishiki's body opening]	186.1	—FX DASH [dot: dashing]
204.1	—FX JINGLE [jamm: something jingling]	187.1	—FX DASH [da: dashing]
204.1	—FX CLANG CLANG [gasha gasha: something rattling]	187.2	—FX TMP [za: stopping]
204.1	—FX JOLT [baru: feeling a shock]	188.1	—FX FOOSH [ton: disappearing]
204.2	—FX THUNK [gata: falling down]	188.2	—FX FLASH [paasaa: a flash]
204.3	—FX THUMP THUMP [dakii dakii dakii: heart beating]	189.1	—FX WHIRR [hir: spinning]
204.3	—FX SHUFF [pushu: a part of Nishiki's body closing]	189.2	—FX CLENCH [piri: clenching fist]
204.4	—FX GLINT [kira: his glasses glinting]	189.3	—FX SIGH [tuu: sighing]
205.2	—FX HEH [tuu: laughing]	189.4	—FX ROAR [gooooo: fire roaring]
205.3	—FX RUMBLE [propagagogo: rumbling]	190.4	—FX STEP [kuu: a footprint]
205.3	—FX BINGO! [gatton: see note for 205.3]	190.5	—FX RUSTLE [gasasa: leaves rustling]
205.3	—FX BINGO! [gatton: see note for 205.3]	190.6	—FX SIGH [tuu: sighing]
205.3	—FX BINGO! [gatton: see note for 205.3]	191.1	—FX TREMBLE [buru: trembling]
205.3	—FX BINGO! [gatton: see note for 205.3]	181.2	—FX GRAB [gashii: grabbing his shoulder]
205.3	—FX BINGO! [gatton: see note for 205.3]	181.3	—FX BUZZ [e: electricity buzzing]
206.3	—FX BINGO! [gatton: see note for 205.3]	191.4	—FX WAP [gaba: leaning forward]
206.3	—FX BINGO! [gatton: see note for 205.3]	191.5	—FX CRACK [teki: something breaking]
206.3	—FX BINGO! [gatton: see note for 205.3]	192.2	—FX YAWN [tuu: yawning]
200.1	—FX CHAK [che: bling his glasses]	183.3	—FX MUMBLE [ponya ponya: mumbling]
208.2	—FX FLASH [paasaa, a flash]	183.4	—FX GLARE [ire: glaring]
207.2	—FX RUMBLE [propagagogo: rumbling]	184.5	—FX MUMBLE [batus batus batus batus batus: mumbling]
207.5	—FX THUMP [dokon: heartbeat]	194.6	—FX SHUT [batan: a door closing]
208.1	—FX MUMBLE [butsu butsu butsu: mumbling]	185.1	—FX RUMBLE [jejejeje: elevator rumbling]
208.3	—FX HA! [kuu: sniffing]	185.2	—FX SIGH [tuu: being relieved]
208.9	—FX HMM [juuyuu: thinking]	185.3	—FX WHIRR [utuu: elevator moving]
200.10	—FX HMM [juuyuu: thinking]	185.4	—FX SIGH [tuu: sighing]
209.5	—FX SIGH [tuu: sighing]	190.1	—FX TMP TMP [sute sute: walking]
210.1	—FX HMPH [kuu: sniffing]	190.2	—FX TMP [sute: walking]
210.2	—FX HAHAHAHAHAH [ahahaha: laughing]	197.2	—FX SQUEAK [tiki: something squeaking]
210.3	—FX SHUT [tuhu: an automatic door closing]	197.2	—FX CLANG [gatas: something rattling]
210.3	—FX SIGH [tuu: sighing]	197.2	—FX FUMP [duuu: something falling down]
210.8	—FX BEEP [pi: cell phone beeping]	187.3	—FX DING-DONG [pispon: doorbell ringing]
211.1	—FX BEEP [pi: cell phone beeping]	197.3	—FX CLANG [gatas batan: something rattling]
211.2	—FX BEEP [pi: cell phone beeping]		
211.4	—FX HORN [gasgas: car horn honking]		

# oubliette

## Your Excel Saga bonus section!

the most famous science fiction writers of the 20th century, and whose "Three Laws of Robotics" became well known in Japan through Osamu Tezuka's *Astroboy*, did in fact die of AIDS, although this was not publicly revealed until 2002, owing to the prejudice against the disease. Dr. Asimov, who before he became a full-time writer was a professor of biochemistry at Boston University School of Medicine, would have been glad to know how much the research effort towards a cure for AIDS has advanced knowledge of the human immune system. But Matsuya's bleak assessment of the difference between reality and Asimov's idealistic conception of what robots would do for society was in the original, and the editor was reminded of a question some touched upon in the aftermath of the Fukushima nuclear power plant disaster—namely, where were the robots in the cleanup effort? As Yasuyuki Sakai pointed out in an article for *Japan Focus*, for decades Japan has had a reputation for being the leaders in robotics research and development, with showcase products as the Sony AIBO (which Rikido claimed Nekeshin spent the money intended for his honeymoon upon) or Honda's ASIMO (whose name of course, is also reminiscent of Asimov). But when it came to the nuclear power industry, the classic science fiction idea of designing robots to do tasks too dangerous for humans ran aground on political considerations in Japan—namely, the implication that nuclear power might ever actually be dangerous for humans. Thus, Sekai maintains, funding to develop such robots was cut short; and in the days after the meltdown the Japanese government had to request robots from the U.S. instead! It is arguable that an inescapable consequence of our more violent American culture is that it has encouraged the development of practical robots that can be sent into dangerous situations, like scouting out a hostage standoff or investigating an IED in the road, whereas the charge against Japanese robots is that when it comes to a crisis they are, in the immortal words of *Excel Saga*, "nifty but useless."

17.4. The translator notes that Shioji uses the phrase in reference to Watanabe, いそきとほし—literally meaning "to throw a stone," figuratively "to cause a stir." In response, Misaki uses the phrase すじを折る—literally meaning "to throw a spoon," figuratively "to give up" or "abandon."

18.3. Note this is the same cabbie who (very briefly) carried the ACROSS girls in vol. 11 and (even more briefly) carried Hyatt and Lord II Palazzo in vol. 14. By now he must have had to listen to many conversations like this, although perhaps, like the rest of Fukuoka, he refuses to dignify the battle over the city by acknowledging its existence.

19.3. Surely every otaku has at one point voiced this poignant wish toward those tasked with cleaning up after they die. As an example of what an Okuyama accent actually sounds like in Japanese, that is, the original Japanese, Sumiyoshi said "おー...おー..." rather than the standard

211.4	—FX HONK [japanes car horn honking]
212.1	—FX CLOP [ka ka footstep]
213.5	—FX SIGH [buu-sighing]
214.3	—FX CLOP CLOP [ka ka ka footsteps]
214.2	—FX CLOP [ka ka footstep]
214.2	—FX RUMBLE [japanes rumbling]
214.3	—FX FNEW [buu: feeling relieved]
214.4	—FX LIFT [chac: lifting her head]
215.1	—FX EEEK [japanes screaming]
215.2	—FX HUH? [nande: question]
215.2	—FX WHEEZE THUMP THUMP [uuu zuu deki doo: wheezing and heart beating]
215.4	—FX CLOP [ka ka footstep]
215.5	—FX GULP [goku: swallowing]
217.1	—FX HMM [uuuu being convinced]
217.2	—FX HAH HAH HAH [habubu: laughing]
217.3	—FX DASH [da: dashing]
218.1	—FX BLARE [ki: glaring]
218.1	—FX HUH? [buu: smiling]
218.2	—FX DOOM DOOM [doso dooo: heavy footsteps]
218.3	—FX HAH HAH HAH [habubu: laughing]
221.1	—FX OHW [oooo: moaning in pain]
221.1	—FX YEAH [uuuu: being happy]
221.2	—FX BUZZ [buuu: buzzing]
221.2	—FX WHEEZE [uuu: wheezing]
221.2	—FX COUGH [goku: coughing]
221.3	—FX WHEEZE [uuu zuu: wheezing]
221.3	—FX SNAP [buchi: smashing the insect]
221.4	—FX AH HAH HAH [habubu: laughing]
221.5	—FX THROB THROB [zuki zuki: throbbing pain]
221.7	—FX THROB THROB [zuki zuki: throbbing pain]
221.8	—FX ROAR [zaaa: roaring hard]
222.1	—FX ROAR [dododododo: water running]
222.3	—FX BLEUGH [uuu: throwing up]
222.3	—FX CHING [buchi: hanging up]
222.4	—FX WHEEZE [uuu zuu zuu: wheezing]
222.5	—FX WHEEZE [uuu zuu zuu: wheezing]
222.6	—FX ROAR [zaaaaaaa: raining hard]
222.8	—FX WHEEZE [uuu zuu: wheezing]

But if you want to be all hip and moderne, you can find the fns online at:

[excelsagaforum.com](http://excelsagaforum.com)

5.3. "Iku" is Watanabe's first name, although as far as I can remember, "Chiheya" (i.e., "Chihaya Ayase") is the only person in the entire series who has ever addressed him that way. It was a sign of their cr intimacy (compare to Iwata's habit of calling Misaki Matsuya "Misaki," as if they were also intimate).

15.5: Only considerable self-discipline prevented the wording of this exchange from echoing *Rewilly Bites*: "Why can't life be more like an Isaac Asimov story?" "Because Dr. Asimov died of AIDS." Isaac Asimov (1920-1992), one of

BlueWave, named not for their hometown of Kobe, but for the Drix Group, a Kobe financial services company. This is not a modern trend; the way naming stadiums for companies has been in the U.S.—Kobe's team, before they were named for Drix, were named for their original owners, the Hanshin Kyoko (Hanskyo) Railway Company. Today Hanskyo owns the Hanshin Tigers (see vol. 12's "Obullette," notes for 63-1/2). Did you know that Hanskyo Railway Company also founded the Tezaruza Ka Reue and the Toho motion picture studio? And still owns both? Wheels within wheels, that's how we roll here.

53.2: If you wish to alarm your Japanese instructor, Iwata's question to Watanabe is the mother tongue is *Tessa Kanchoo 2 shokai gentei paramejumi makura kabae-tsu demo kai sakanete ooz ka*, which is actually a bit more detailed than the translation used in the word below. *Shokai gentei*, meaning "first time instruction" is sometimes translated "Limited edition" (*gentei* also means this by itself) and is a phrase often found in releases of gear near and dear to fans, together with words like *purexionuw* (premium) and *makura kabae-tsu* (pillow cover attached/include). *Tessa*, by the way, is the rather grim-sounding word for "iron chain," whereas *Kanchoo*, whose written is *kana* rather than *kanji*, means not "anemone" but that related prank beloved of Japanese school kids—putting one's index and middle fingers together and miming them into awfully butts. I'm not sure there's any more polite way I could have described that. You may have seen the technique in a somewhat better-selling Viz manga, *Naruto*, where it is an attack known as the "Thousand Years of Death."

53.2-3: Watanabe actually did say *greetbensamigo* (remember that in Japanese, "e" always represents an "eh" sound) in response to Matsuya's *ohayo* (good morning), so Riko is expecting his original readership to get the bilingual wordplay here.

57.3: In the original Japanese, the sense of Dr. Kabapu's message to Matsuya going along with the assignment is that her sudden obedience is unbelievable; the crew of the Environmental Security Agency has pulled the wool over his eyes before (or have they?) but this time he is clearly suspicious.

65.2: The translator notes that the original Japanese *ee* Iwata's shirt said *Aburi*, likely from *Aburzu*, which means "count someone out." On p. 88, Sumiyoshi uses the similar term *Aburi-goto* to describe Iwata.

71.4: Egala did in fact omit the subjects—although, as the translator notes, this is not uncommon in Japanese, which makes it funnier that Excel objects it makes it harder to understand what she's saying, since this is a problem often cited in translating written Japanese. To take a very

"*otosan... okaasan...*" His "*Motha... Father...*" puts me a little in mind of Biffa Bacon, although unlike Biffa, Gaimaru's parents (Gaimaru is Sumiyoshi's rarely mentioned first name—it can mean, appropriately enough, "big round") aren't constantly trying to *koer/ iro in thi/ much* (kick him in the face). And succeeding.

19.4: Sumiyoshi's allusion to Sunday mornings here is that they're the traditional Japanese *Meisetsu* for the kind of *seinen/* (superhero) TV shows that have unfortunately become non-fictional for him.

20.5: This is an old-fashioned kind of public pay phone, outside a kiosk selling cigarettes.

30.4: Watanabe did use the term *toussuendou*, "Time End," which in Japanese video games signifies having achieved the best, rather than the worst outcome (which is the "Bad End"). It would seem his penchant for satirical irony and only a compensation for the old-fashioned dating simulator love his life is missing.

32.2: Matsuya's reference to an "amateur virgin" may be as much a comment on Watanabe's skill at playing video games (as he had just completed the fight with Isshido to one) as his sexual status, set against her own reported skill at playing them—a hobby that has been referenced a few times in the series. Sumiyoshi, of course, appears personally disconcerted by the remark. There is also the possibility that Matsuya is referring in some way or another to herself.

46.3: Watanabe uses the Japanese loan-term for "Yahoo! auctions," *yahoouku*. Whereas eBay is synonymous with online auctions in the United States, in Japan, it's Yahoo!, whom it established a foothold back in the 1990s, partnering with SoftBank, on Japanese investment bank long known for its attention to the tech sector (it currently has exclusive iPhone rights in Japan). Japan, in fact, is the only international branch of Yahoo! whom Yahoo! itself owns a minority share: SoftBank and its broadband subsidiary SBBT together own 41.07% of Yahoo! Japan, compared to Yahoo!'s own stake of 34.75%. Because traditionally Yahoo! Japan auctions have not been open to foreigners, enterprising Japanese who were aware of the international otaku demand for ramen, anime, manga, games, *doujinshi*, toys, etc., went quick to set up proxy services where, for a fee, they would bid on behalf of foreign clients, receive the items at their Japanese address, and then forward them on to their international destinations. It's the good old airlock spirit of Deshima (see vol. 21's "Obullette," notes for 109.3). SoftBank, by the way, also owns Fukushima's major league baseball team, the *ee* Fukuee SoftBank Hawks. Whereas in America baseball stadiums get named after corporate sponsors, in Japan it's the teams themselves: Seattle's Ichiro Suzuki, for example, used to play for the Drix

# OUBLIETTE

## Your EXCEL SAGA bonus section!

13. Gejyou remarked that she had been working at the University of Illinois, an intriguing detail, but one that has not been explained further to date, although we're reminded of it in 77.2 with the mention of her "foreign research team". Of course, Gejyou has given (a little) instruction to the fine men and women of the City Environmental Security Agency.

80.4: This is Elgala's euphemism for the homeless, and alluding to the social problem in Japan (and elsewhere) of gangs of youth attacking them.

81.2: The editor recently had a toilet replaced, its temporary absence leading him to reflect upon the crucial role it still plays in modern life, despite being 19th century technology (that's right--these days, even your bowel movements can be considered steampunk). People do without drinking fountains using bottled water after all, and do without sinks using hand sanitizer, but no one has yet successfully marketed a portable toilet substitute along the lines of *CrapNapBag™*.

88.1: Fukuoka, naturally.

87.1: Assuming for a moment Kabaya was telling the truth about Salaria, God knows what "in a while" might mean.

92.4: Excel mentioned to Elgala way back in vol. 11, Mission 6, that Lord II Palazzo gave them their original uniforms, but as they worn out, He-chan and herself would take the initiative to find matching fabric and sew new ones. Well, He-chan did the sewing—my guess is that Excel did the shoplifting.

97.1: Miwa, speaking before the image (?) of II Palazzo, uses the term *kinsfach*, the plant of "you" in Japanese masculine speech; hence translated here as "you guys." The *kyōgi* for the singular *kihi*, by the way, is the same one pronounced as *kan* when used as the common honorific (see note for 77.4, above).

101.3: Japan could not long survive without its cheapest snack food, *Umaibou*, "delicious stick." They're kind of like a single large Cheetos, but in a smooth cylinder shape rather than lumpy and puffed, and sold in individual packages for 10 yen each in convenience stores. Elgala seems to have gone out of her way to purchase the fancy (and, I believe, non-existent) "Celebrity" version of *Umaibou* costing 40 yen, perhaps to show that even in her present state she still has a taste for the finer things in life. Actual *Umaibou* flavors include *takoyaki*, *ankake*, and *teriyaki*, as well as things a bit more exotic to the Japanese like salami and cheese (Cheetos, like *Umaibou*, are made of cheese; the cheese taste is just a powderized flavoring). Oubliette apologizes if you have been under the impression all these years that Cheetos are made of cheese; it is not our intent to savage readers' sense of wonder.

elementary sentence, *eigo ga wakarimasu ka* is usually translated into English as "Do you speak English?" because that's a natural way to phrase that question in the English language, rather than "English spoken?" which is closer to what you are literally saying in Japanese. Even though Japanese has multiple words for "you," and they could be added to the sentence, they are not necessary to make it a proper and polite question, and indeed, it may be more polite to leave it out. In Japanese, if it's already clear from context who the subjects are (that's why, as mentioned above, it's mere of a problem in written Japanese than when you can see the speakers), to say them suggests emphasis for some reason, as in "Do you speak English?" (Well, do you, park?). Jay Rubin points out that the reason polite Japanese can and often does dispense with pronouns is because, technically, Japanese doesn't have any pronouns—not in the sense they developed in English, anyway. You may have heard, for example, that *otaku* is a noun that originally was an old-fashioned form of "you" meaning "(your) house." But this is nothing special to the word *otaku*; in fact all Japanese words translated as pronouns in English, such as *watashi*, *boku*, *anata*, *かれ*, and *かのじ* are similar cases—that is, they're all nouns that originally meant something else other than the abstract placeholders "I," "you," "him" and "her." For example, two common words often translated as "I" in English, *watashi* and *boku*, originally meant "private" and "manservant." Now, functionally, these words are used every day by Japanese people for the same purpose as the word "I" is used in English, without people thinking too much about their original meanings, but those original meanings are connected in complicated ways to the differences between speaking formally, politely, casually, or roughly, i.e., one noun might have developed into a polite way of saying "I" and another into one less formal, in part based on their particular original meanings. You also begin to see how la-dee-dah Elgala comes off in Japanese to not only fail to leave out her subject, but to let ya know constantly that the subject is "I, Elgala". Note that Elgala is making it sound as if II Palazzo had inquired about the whereabouts of "Senior" (*senpai*) rather than "Ms. Excel" as he actually said (in the original Japanese, II Palazzo uses *Excel-kun*, which is the same kind of "boss acting familiar"—*kun* that Kabaya uses with his employees). Elgala is being sarcastic here by being polite, as Excel always insists on Elgala referring to her as "Senior," even when that's obviously not how II Palazzo referred to her.

74.2-3: Kabaya refers to Miwa as *Shōgyō-hanase*, using the same term for "Doctor" he applies to himself; whereas Matsuya refers to Gejyou as *Shōgyō-kyōsei*, "Professor," the term he prefers for himself, regarding "Doctor" as a questionable title (see vol. 10, Mission 4). *Kyōsei* definitely has the sense of one who is an instructor, although we don't know if Gejyou is in fact associated with any school at present (whereas when Miwa arrived in Japan in vol.

153.6: Shionji's coreputer subsystems are possibly inspired by the three "Magi" in *Near Genesis Evangelion*, which also have an ancient Near-Eastern sound to their names (i.e., they're named after the Biblical Magi or possibly a sound reminiscent of the fictional Chubu Hybos; "Rikido" is from the Myths, and "Athadeath" sounds similar to the Myths' "Azathoth." However, looking at Shionji's dialogue in the original Japanese, he gives the systems' names in *Azadezu*, *Sasuba*, and *Hosuto*, which suggest Rikido is making jokes on various Japanese morning television shows. *Azadezu* (meaning "It's morning"), is a Fukuoka news and information show that airs from 6:25–8 A.M. weekdays ([www.bbc.co.uk/rbfa/azadesu](http://www.bbc.co.uk/rbfa/azadesu)). *Sasuba* sounds similar to *Asasubo* (meaning "Morning zuba!"—zuba being the sound FX for cutting something with a single blow), a weekly TBS show that airs of 5:30 A.M. *Hosuto* sounds similar to *Oha sute* (more *ōkayo*, meaning "good morning" and *sute*, short for "studio"), a weekday show on TV Tokyo from 6:45 to 7:30 A.M. *Oha sute*, by the way, is co-hosted by the famous Japanese voice actor Keiichi Yumadera, who (among other roles) played Spike in *Cowboy Bebop*!

154.1: If Rikido-saa wants to spell *Azadezu* as "Athadeath," I'm not about to tell him how to spell "problem" either.

205.3: The translator notes that in the original Japanese, Elgala says *Gattoku* over and over again, a reference to NHK's TV show *Tomeshi Gatten*. The popular show has been compared by Eugene Woodbury to *Mythbusters* or to Alan Alda's 1983–2005 PBS series *Scientific American Frontiers*. Each episode involves the hosts and a panel of three visiting celebrities discussing a theme related to food, health, or everyday life, and then investigating it with a combination of debate, humorous pranks, and scientific analysis, often using members of the TV production crew as test subjects! When the panel is convinced by the outcome of the experiment, they push a button that says the word *Gattoku* (meaning "I got it!" or "That makes sense!").

210.1: It's interesting to hear Elgala complain about the cheap fabric (not the appearance of the outfit itself!) as the editor once heard a Japanese visitor to an anime con remark that American cosplay tended to use cheap fabric. I think that by now there are so many people who cosplay in the U.S. that it would be difficult to make generalizations on this issue...wait, that's something that could bring in more readers to *Excel Saga*—cosplayer arguments! But this ties into the running joke in the manga that ACROSS regards the enemy as mere "cosplayers" whereas their outfits are uniforms. Or in the words of The Monarch (don't you think *The Venture Brothers* has that *Excel Saga* spirit?). ACROSS is about costume business, not costume play.

213.1: Shionji definitely said "angel," not "demon." ^\_~

107.3: Is there anything that looks more destitute than a digital watch without a strap? Most people wouldn't even bother to salvage one if you saw it lying by the road, and yet there was a time when digital watches were status symbols for the rich. Every hot, must-have gadget ends up on the shelves at Goodwill eventually.

121.1: Elgala indeed was making a *Back to the Future* reference; although they don't use miles per hour in Japan (or anywhere else except in the USA...NSA...USA!!!) he in the original Japanese she indicated the critical speed as "89 mph."

121.5: Electronic Toll Collection, although the English acronym was used in the original as well. Come to think of it, Excel used the English word "break," as well, written as *borsuki* in Japanese ("bo-ruh-ku")—an interesting choice of spelling, since *bureiku* (bu-ray-ku) would be a closer approximation of how English speakers say it.

122.1: Elgala was speaking here in the style of a mensal routine (see vol. 22's note for 17.1). I'm starting to feel like I'm liveblogging their dialogue.

123.2: Rikido's references certainly run the gamut (recall the riff on B. Henry's "The Last Leaf" in vol. 13's "Extra Episode") but *Ben-Hur* might also require a little explanation. The late Charlton Heston is perhaps best remembered among younger generations for his late 1960s and early 70s science fiction roles in *Planet of the Apes*, *The Omega Man*, and *Soylent Green*, but years before that he had become a major star playing heroes in epic historical dramas, including the role of Moses in 1956's *The Ten Commandments* and Michelangelo in 1959's *The Agony and the Ecstasy*. The biggest film of his career, however, was 1959's *Ben-Hur*, which won eleven Academy Awards—only *Titanic* and *The Lord of the Rings: The Return of the King* have ever matched that record. *Ben-Hur*'s most famous sequence involved a recreation of the dangerous chariot races held in the Circus Maximus of ancient Rome. Needless to say, there was no CG in 1959, and the giant set, 15,000 spectators, chariots, and teams of horses era all real; so intense was the action (including blades on the wheel hubs, *Speed Racer* style!) that an urban legend for years said that one of the stuntmen's deaths was genuine but left in because it made for such a great scene. This rumor was possibly inspired by a near-fatal accident that actually is in the film, where a driver almost gets thrown out of his chariot.

132.3: It's terribly shallow of me, but I like Miwa.

144.5: In the original Japanese, Matsuya actually said act "Improv," but ad-libby (ad-lib).

# oubliette

## Your EXCEL Saga bonus section!

Well, now is the audience participation segment of Oubliette, and thanks to the previously mentioned excelsgoforum.com, we have more contributors this time than ever before. Thank you for your patience! We'll begin with Fluttershy's fan art...



Fluttershy says, "In this picture, Excel, Hyatt, and Elgala are trying to promote ACROSS at Comiket (Comic Market), and to attract the crowd they dressed up as popular characters from Touhou Project (a series of vertically-scrolling shooting games). Excel is dressed as Marisa, Hyatt as Reimu, and Elgala as Sakuya."

# Excel Moon, a Sailor Saga



Convey Butterfly drew the above image, saying "Here is some fan art I felt compelled to draw after seeing Mr. Rikido's own *Sailor Moon* reference in volume 6." As editor, I would add that it's also very topical, with the long-awaited re-release of the English *Sailor Moon* manga now in stores. Usagi-chan is my role model. Mentally.

# oubliette

## Your EXCEL SAGA bonus section!



Reader Amir Ghazi-Noery returns with this piece, and the mention that he expects to finish his university degree next June, inviting readers to see his original work at [amirghazi-noery.com](http://amirghazi-noery.com). Amir says "I would like to once again thank Oubliette and the *Excel Saga* manga's English staff for granting its readers the chance to contribute to this informative bonus section. It has been a while since I last sent anything into Oubliette, and thought it was about time I should send in some fan art. I wanted to dedicate this piece to *Excel Saga*'s dedicated readers, the staff who keep this title going, and of course to the manga's creator, Rikio Koshi. I also wanted to take this opportunity to wish Rikio Koshi the best of luck with his other future projects, now that *Excel Saga* had officially finished as of August 2011 (in Japan, that is—we have a few volumes to go on the English version). And thank you for providing us with a very unique title."

Finally, two contributions that show that E^D Crow's devotion to *Excel Saga* is, like a true manga hero, a master of both flesh and spirit. We begin with the spirit, and a new issue of haiku that seek to capture the characters of the series:

### Umi

Professor, please, please!  
Look! Look at me now! Please?  
How I long for him...

### Ms. Manager

Tsunami lashes.  
Versatile disposition.  
Let's make the money!

### Momochi

Most mysterious...  
Just who are you, anyway?  
Kabepu's liegepin?

### Roppommatsu II

I was a fetish...  
Am I now out of control?  
Or now in control?

### Roppommatsu I

Was I just a tool?  
Gone, or just misremembered?  
Who am I, really?

### Semiyoshi

Listen, the silence...  
is my real, actual voice?  
I've a lot to say!

Nurse Fukuya

Babysitting him.  
Reprimanding him, again.  
Bludgeoning him! Awhhh...

Misaki Matsuya

The voice of reason.  
To whom no one will listen.  
At least she can watch...

And now the flesh! Old ye think I spoke in metaphors?  
Nay! Regard E^D Crow's left arm!

Nabeshina

Exceeding Excel  
With these inabilities... but!  
They were all called for!

Tennangu

Only he knows why  
he left his only son to  
pick up the pieces...

Dr. Iwata

Much more than "practice"  
I am creating ART, here!  
Check it out, ladies.



This is, of course, the original Japanese logo of *Excel Saga*, and E^D Crow has announced plans to get the English logo on the right arm soon. I think E^D Crow must rank with Mr. Owner and Ms. Manager as being among the few out of the ignorant masses who can expect a high position in ACROSS's new world order. It will be below Excel, of course, but probably above poor Elgata.

Just as Amir did, I must thank you all very sincerely for making and supporting *Excel Saga*. We will most likely see you again with vol. 24 in 2013, hoping only to prove that the Mayans were full of crap.

—CGH

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